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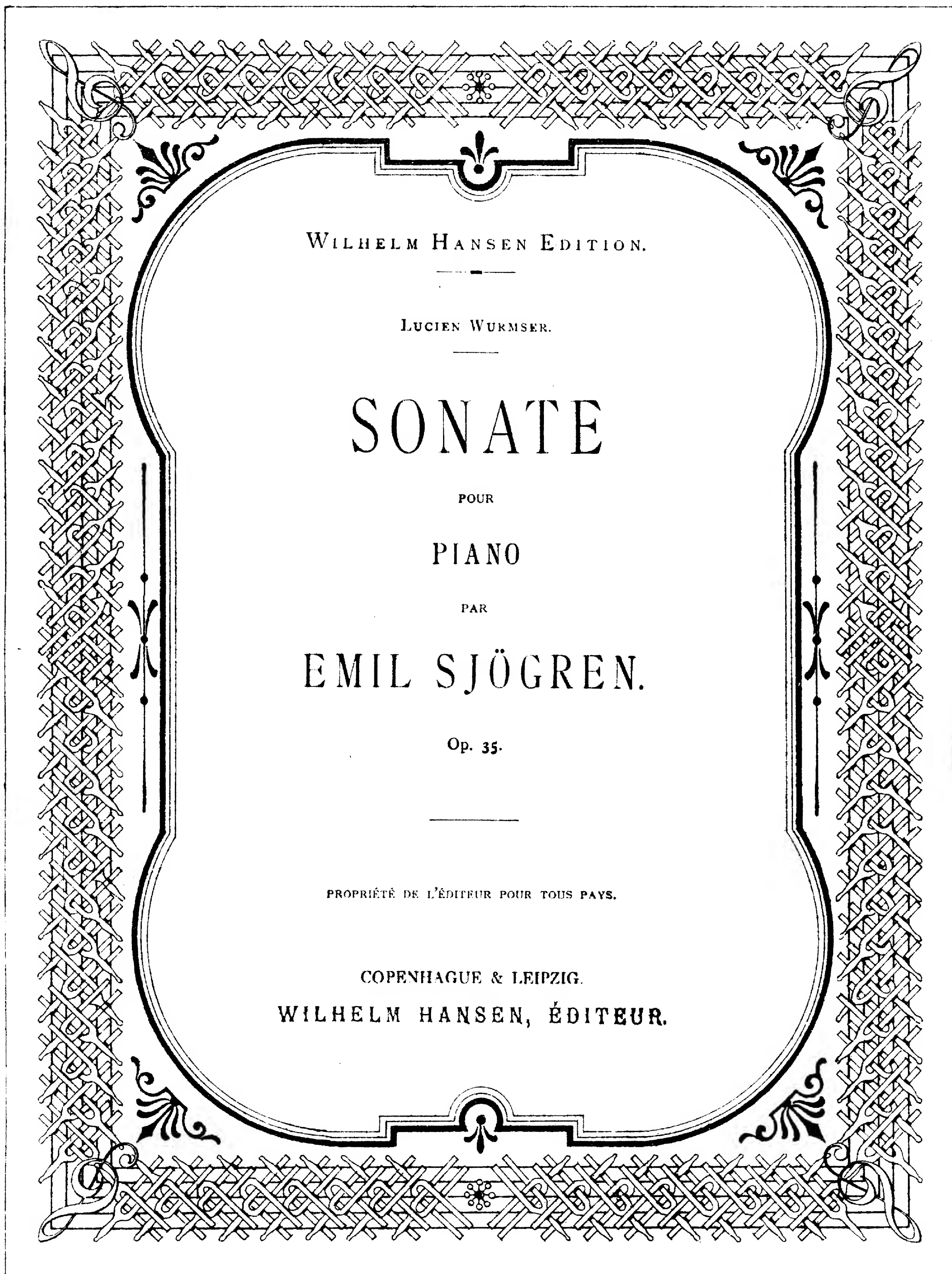
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SONATE.

Emil Sjögren, Op. 35.

Allegro moderato energico.

p

p a tempo

cresc.

rit.

p e cresc.

p

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. A dynamic marking of *f* (forte) is present in the bass staff.

Second system of musical notation. The treble staff continues the melodic line, and the bass staff features a more complex accompaniment. A dynamic marking of *f* is present in the bass staff. The system concludes with a *ritard.* (ritardando) marking in the bass staff.

Third system of musical notation. The treble staff features a melodic line with a dynamic marking of *p* (piano). The bass staff provides a harmonic accompaniment. The system is marked *atempo e legato* above the treble staff.

Fourth system of musical notation. The treble staff features a melodic line with a dynamic marking of *f* (forte). The bass staff provides a harmonic accompaniment. The system concludes with a *p* (piano) marking in the bass staff.

Fifth system of musical notation. The treble staff features a melodic line with a dynamic marking of *p* (piano). The bass staff provides a harmonic accompaniment. The system concludes with a *1. a tempo* marking in the treble staff, followed by a *rit.* (ritardando) marking in the bass staff.

2.
a tempo

f *p*

p

p

p *e cresc.*

First system of musical notation. The treble staff begins with a series of eighth notes, followed by a half note. The bass staff features a series of eighth notes. A first ending bracket with a repeat sign is placed over the final two measures of the system. The tempo marking *a tempo* appears above the final measure, and the dynamic marking *p e legato* is placed below the final measure.

Second system of musical notation. The treble staff contains a series of eighth notes, followed by a half note. The bass staff contains a series of eighth notes, followed by a half note. The system concludes with a double bar line.

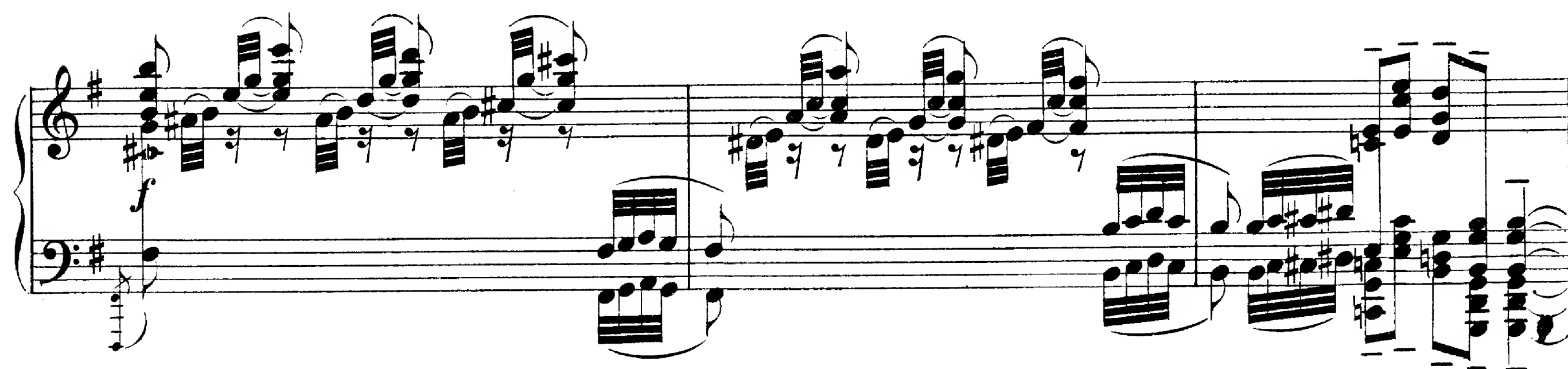
Third system of musical notation. The treble staff features a series of eighth notes, followed by a half note. The bass staff features a series of eighth notes, followed by a half note. A first ending bracket with a repeat sign is placed over the final two measures of the system. The tempo marking *a tempo* appears above the final measure, and the dynamic marking *p e legato* is placed below the final measure.

Fourth system of musical notation. The treble staff features a series of eighth notes, followed by a half note. The bass staff features a series of eighth notes, followed by a half note. A first ending bracket with a repeat sign is placed over the final two measures of the system. The tempo marking *a tempo* appears above the final measure, and the dynamic marking *p e legato* is placed below the final measure.

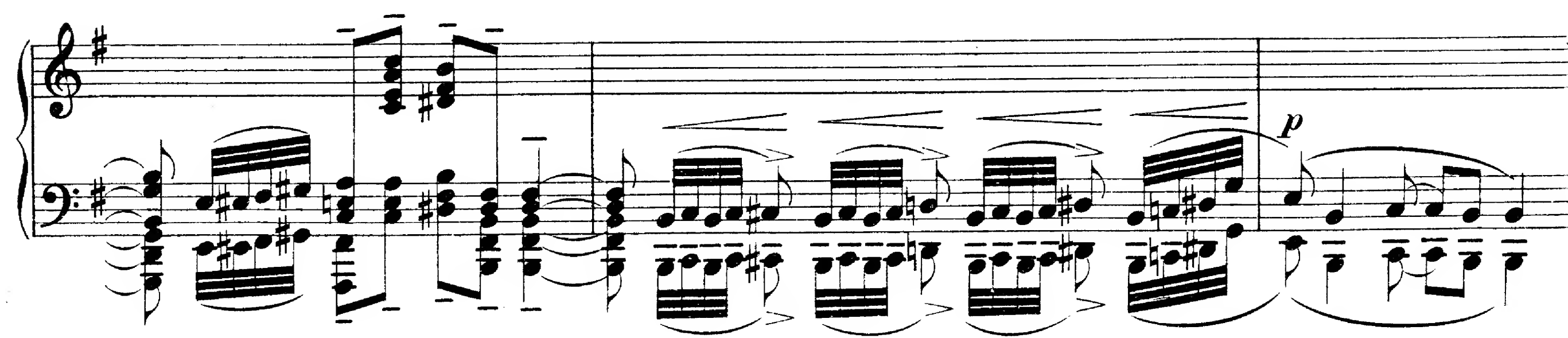
Fifth system of musical notation. The treble staff features a series of eighth notes, followed by a half note. The bass staff features a series of eighth notes, followed by a half note. A first ending bracket with a repeat sign is placed over the final two measures of the system. The tempo marking *a tempo* appears above the final measure, and the dynamic marking *p e legato* is placed below the final measure.



First system of musical notation. The treble clef staff begins with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff also has a key signature of one sharp. The notation includes a piano (*p*) dynamic marking, a tempo marking *a tempo*, and a crescendo (*cresc.*) marking. The music features a series of chords and melodic lines in both staves.



Second system of musical notation. The treble clef staff continues the melodic line with a series of eighth notes. The bass clef staff features a complex, dense texture with many beamed sixteenth and thirty-second notes, creating a rapid, rhythmic accompaniment.



Third system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff continues the dense, rhythmic texture. A piano (*p*) dynamic marking is present in the treble staff.



Fourth system of musical notation. The treble clef staff has a melodic line with a crescendo (*cresc.*) marking. The bass clef staff continues the dense, rhythmic texture.



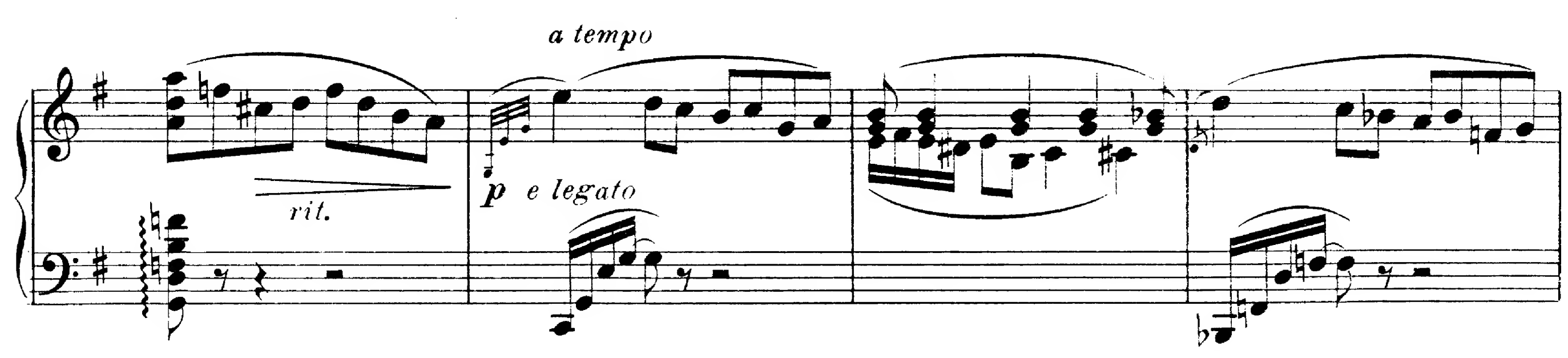
Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff features a forte (*f*) dynamic marking and a complex, dense texture with many beamed sixteenth and thirty-second notes.

8-----

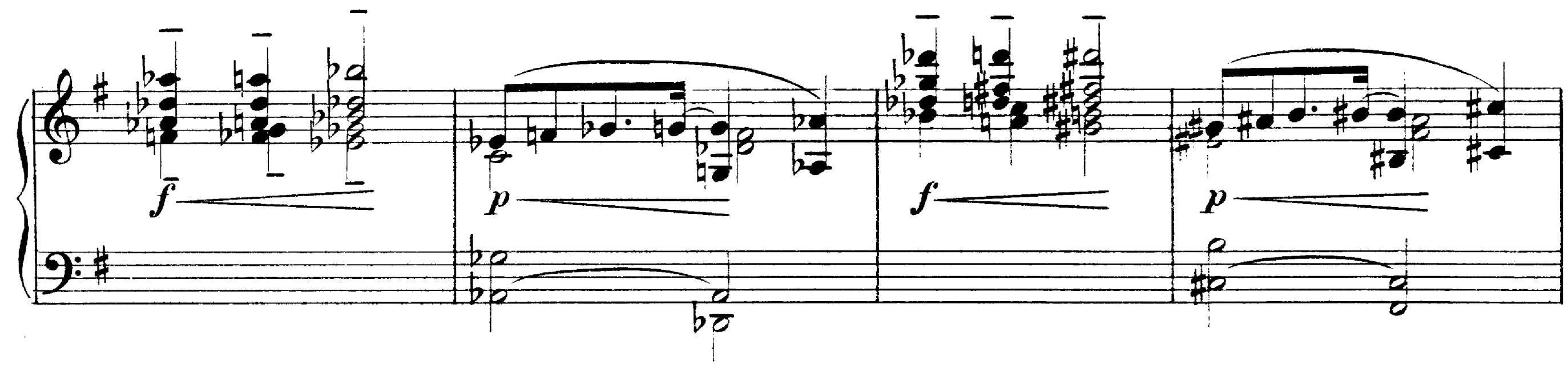


a tempo


rit. *p e legato*

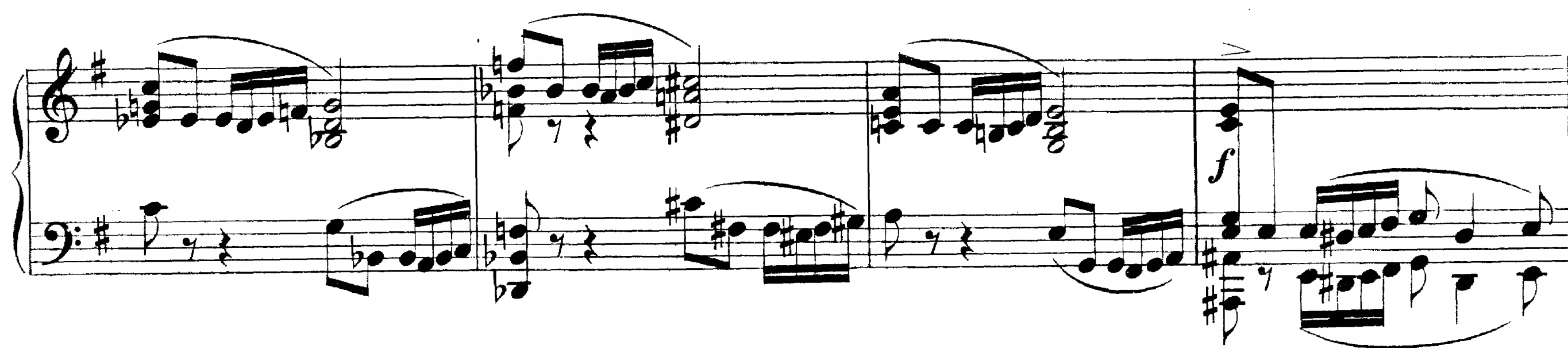


f *p* *f* *p*



rall. *a tempo* *mf poco animato*





First system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings such as *f* (forte).



Second system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings such as *molto cresc.* (molto crescendo) and *ff* (fortissimo).

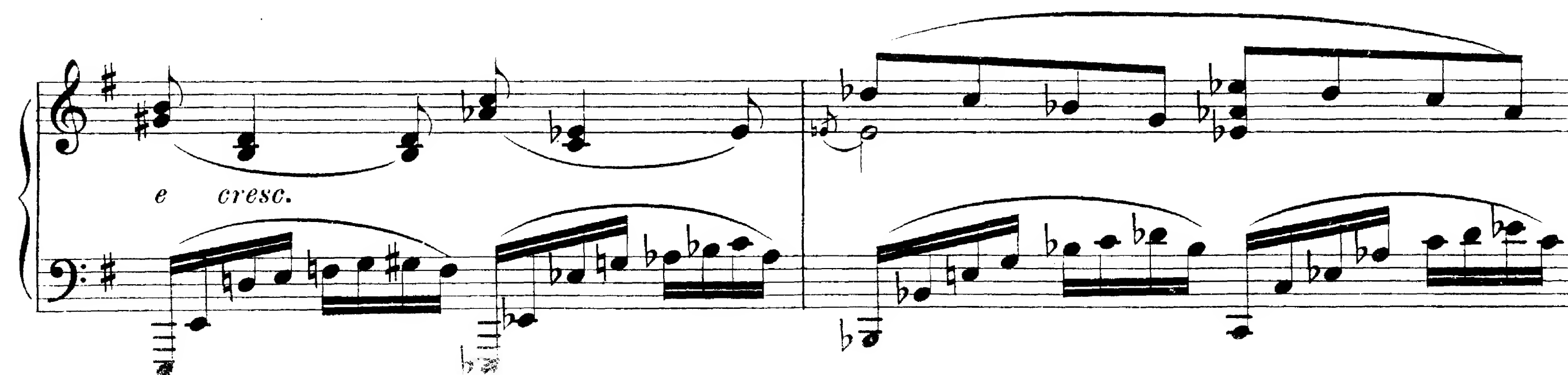


Third system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *p e parlando* (piano e parlando).

Poco meno Allegro.



Fourth system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings such as *molto rit.* (molto ritardando) and *string.* (string).



Fifth system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The music includes various note values, rests, and dynamic markings such as *e cresc.* (e crescendo).

First system of musical notation, featuring a treble and bass staff. The key signature has one sharp (F#). The music consists of flowing sixteenth-note passages in both hands. A dynamic marking of *fz* (forzando) is present in the middle of the system.

Second system of musical notation. It continues the sixteenth-note texture. A dynamic marking of *fz* appears at the beginning, and *ff* (fortissimo) is marked in the middle, followed by the tempo instruction *a tempo*. The system concludes with a series of chords in the right hand.

Third system of musical notation. This system is characterized by dense, sustained chords in the right hand, while the left hand continues with moving lines. The texture is thick and harmonic.

Fourth system of musical notation. The right hand features chords with accents (>) and some grace notes. The left hand maintains a steady sixteenth-note accompaniment. The system ends with a final chord in the right hand.

Fifth system of musical notation. The right hand plays chords with accents, while the left hand has a more active line. The dynamic marking *molto string. e pesante* (much more string and heavy) is written across the system. The system concludes with a *sost.* (sostenuto) marking and a final chord.

Animato.

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music is in 2/4 time. The right hand features a rapid, ascending and descending scale-like passage. The left hand plays a steady eighth-note accompaniment. A piano dynamic marking 'p' is placed at the beginning of the left hand.

The second system continues the musical piece. The right hand maintains the rapid scale-like motion, while the left hand provides a consistent eighth-note accompaniment. The notation includes various accidentals and slurs to indicate phrasing.

The third system introduces a change in tempo and dynamics. It begins with a 'rit.' (ritardando) marking. The right hand features a triplet of eighth notes. A 'sost.' (sostenuto) marking appears above the right hand, and a 'ff' (fortissimo) marking appears below the left hand. The system concludes with another 'rit.' marking.

The fourth system continues the piece. The right hand has a series of chords and single notes. The left hand plays a steady eighth-note accompaniment. A 'p' (piano) dynamic marking is present. The system ends with a 'Tempo I.' marking, indicating a return to the original tempo.

The fifth system concludes the piece. It begins with a 'rit. e dim.' (ritardando e diminuendo) marking. The right hand features a series of chords. The left hand plays a steady eighth-note accompaniment. The system ends with a 'ff' (fortissimo) dynamic marking.

Andante tranquillamente.

p *sosí.*
una corda

poco rit. *p* e cre - - - scen - -

do

Più vivo e scherzando.

poco rall. *p staccato sempre*

Tempo I.

molto ritard. *p* *una corda*

First system of musical notation. The right hand features a melodic line with a long slur. The left hand has a bass line with some rests. The system concludes with a double bar line and the instruction *f e allarg.* and the text *tre corde* below the staff.

Second system of musical notation. Both hands play chords and moving lines. The right hand has a prominent melodic line with slurs. The left hand provides harmonic support with chords.

Third system of musical notation. The right hand has a complex, rapid passage with many beamed notes. The left hand plays chords. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand plays chords. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand plays chords. The system ends with a double bar line and the instruction *ff e pesante* and *molto rit.*

pp e sost.
una corda

cresc.
tre corde
m.s.
Più vivo e scherzando.
rit. e dim.
p stacc.

molto ritard. e dim.

Tempo I.
pp
una corda
pp
p
pp

pesante
pp
dim.
pp

Allegro con moto.

The musical score is written for piano in G major (one sharp) and 2/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic and a melodic line in the treble staff. The second system features a forte (*f*) dynamic and more complex, rapid passages in both staves. The third system returns to a piano (*p*) dynamic with a focus on chordal textures. The fourth system includes a crescendo (*cresc.*) and a mezzo-forte (*mf*) dynamic, with a melodic line in the treble staff. The fifth system concludes with a tempo change to *a tempo*, a forte (*fz*) dynamic in the treble staff, and a piano (*p*) dynamic in the bass staff.

p

f

p

cresc. *mf*

rall. *a tempo* *fz* *p*

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system includes a *mf* dynamic marking.

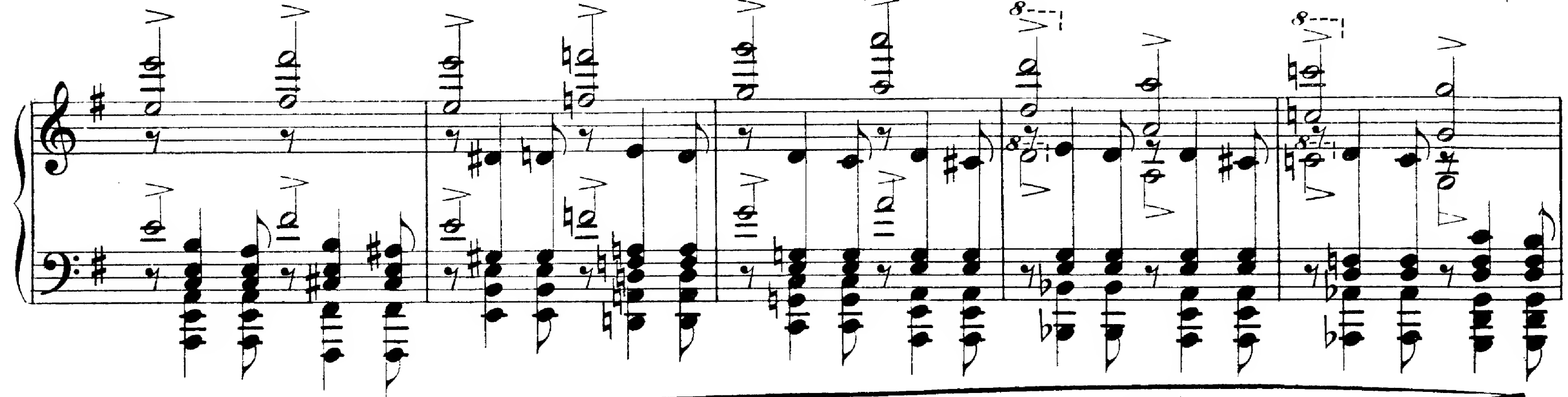
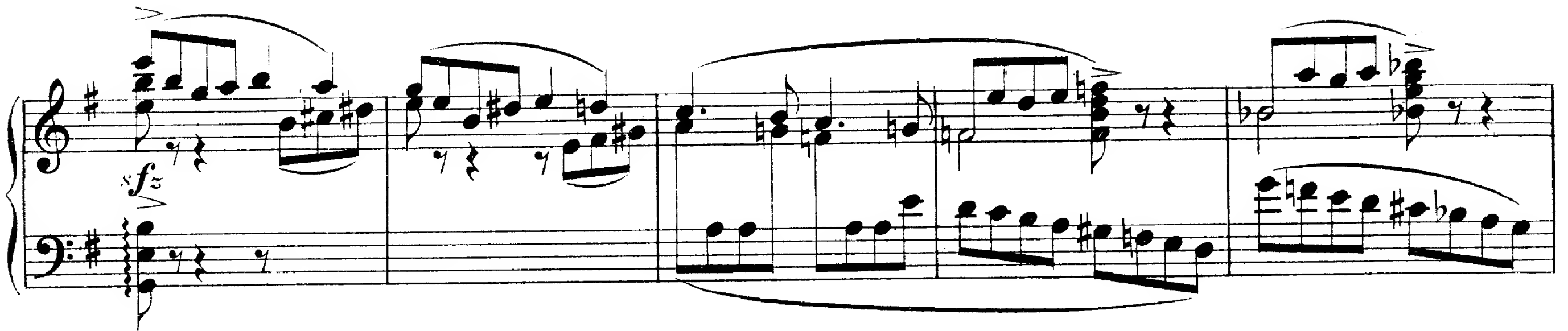
Second system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system includes a *marc.* (marcato) marking.

Third system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system includes a *ff deciso* (fortissimo deciso) marking.

Fourth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system includes markings for *rall.*, *p*, *pp molto rit.*, and *mp tranq.* (moderato tranquillo).

Fifth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system includes markings for *a tempo*, *molto rall.*, and *rall.*

Sixth system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The system includes markings for *a tempo* and *sfz* (sforzando).



First system of musical notation. The treble staff contains a melodic line with eighth-note patterns, marked with *p* and *sfz*. The bass staff contains a supporting line with chords and eighth notes, also marked with *p* and *sfz*. The system concludes with a phrase marked *p e legg.*

Second system of musical notation. The treble staff continues the melodic line with eighth notes and slurs. The bass staff features a more active line with eighth-note runs and chords. The system ends with a phrase marked *p*.

Third system of musical notation. The treble staff begins with a forte (*f*) chordal texture. The bass staff has a more rhythmic line. The system concludes with a phrase marked *poco a*.

Fourth system of musical notation. The treble staff features a melodic line with slurs, marked *poco cresc.*. The bass staff has a steady eighth-note accompaniment. The system ends with a phrase marked *ff rit.*

Fifth system of musical notation. The treble staff contains a melodic line with slurs, marked *mp e parlando*. The bass staff has a steady eighth-note accompaniment.

First system of musical notation, measures 1-5. The key signature has one sharp (F#). The music is in 2/4 time. Measures 1-3 show a melodic line in the right hand with eighth and sixteenth notes, and a bass line with chords. Measure 4 has a *rall.* marking. Measure 5 continues the melodic line.

Second system of musical notation, measures 6-10. Measure 6 begins with *molto rit.* and *p*. Measure 7 has a *Tempo I.* marking. Measures 8-10 show a more active melodic line in the right hand with slurs and ties.

Third system of musical notation, measures 11-15. Measure 11 starts with a *f* dynamic. Measures 12-15 feature a complex, fast-moving melodic line in the right hand with many beamed sixteenth notes.

Fourth system of musical notation, measures 16-20. This system shows a series of chords and dyads in both hands, with some slurs and ties. The right hand has a more active line than the left.

Fifth system of musical notation, measures 21-25. Measure 24 has an *m.s.* marking. The system continues with chords and dyads in both hands, with some slurs and ties.

Sixth system of musical notation, measures 26-30. Measures 26-29 show chords and dyads. Measure 30 begins a new melodic phrase in the right hand with a *f* dynamic.

First system of musical notation, featuring a treble and bass staff. The music is in G major (one sharp) and 4/4 time. It begins with a treble staff melody and a bass staff accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the middle of the system.

Second system of musical notation, continuing the piece. It includes a *marc.* (marcato) marking, indicating a more pronounced, accented rhythm.

Third system of musical notation, featuring a *ff deciso* (fortissimo deciso) marking, indicating a very loud and determined character. The system concludes with a *rall.* (rallentando) and *p* (piano) marking.

Fourth system of musical notation, starting with a *pp molto rit. mp* (pianissimo molto ritardando, mezzo-piano) marking. It includes a *a tempo* marking above the staff, indicating a return to the original tempo.

Fifth system of musical notation, featuring a *p e rall.* (piano e rallentando) marking. The system concludes with a *p più vivo* (piano più vivo) marking, indicating a return to piano but with more life or energy.

Sixth system of musical notation, the final system on the page. It continues the melodic and harmonic development of the piece, ending with a final cadence.

First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings such as *f* (forte).

Second system of musical notation, continuing the piece with intricate melodic lines and harmonic support.

Third system of musical notation, marked *ff e pesante* (fortissimo e pesante), indicating a heavy, powerful section.

Fourth system of musical notation, marked *molto rit.* (molto ritardando), showing a significant slowing down of the tempo.

Fifth system of musical notation, concluding the page with a final, dramatic musical statement.

Wilhelm Hansen, Musik-Verlag. Kopenhagen & Leipzig.

Johan S. Svendsen.

	Mk. Pl.		Mk. Pl.
Op. 11. Zorahayda, Legende für Orchest.		Hiver et Printemps, Morceaux de Ballet, pour Piano par Fini Henriques.	
Partitur	5 >	I. Hiver	1 25
Stimmen	7 >	a) Introduction. b) Danse des Flocons de neige.	
Dublirstimmen	75	II. Printemps	1 75
Ausgabe für zwei Klaviere zu 4 Händen (Richard Lange).		a) Melodie de Printemps. b) Danse des Insectes. c) Danse des Fleurs.	
Ausgabe für Klavier zu 4 Händen (Eyv. Alnas).	2 50	Andante funèbre für Orchester.	
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Partitur	8 50	Stimmen	6 50
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